

Monument Avenue, 3000 Block  
Richmond  
Virginia

HABS No. VA-1309

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44-RICH,  
135-

WRITTEN HISTORICAL AND DESCRIPTIVE DATA  
PHOTOGRAPHS

Historic American Building Survey  
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HISTORIC AMERICAN BUILDINGS SURVEY  
MONUMENT AVENUE, 2900 AND 3000 BLOCKS

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Location: 2900 (even) and 3000 (odd and even) blocks of Monument Avenue, between Sheppard Street and Belmont Avenue, Richmond, Virginia.

History and Description:

The block of Monument Avenue between Sheppard and Belmont has lots with odd shapes, atypical orientations, and irregular numbering systems, all reflecting city planners' redesign of land already subdivided. The culmination of the block is the statue to Matthew Fontaine Maury at the intersection of Belmont Avenue. Erected in 1929, it was designed by Richmond sculptor F. William Sievers. Maury's scientific interests are acknowledged by the huge globe supported by allegorical figures; Maury himself sits in an armchair holding a book. Also at this intersection, Franklin Street veers off at an oblique angle, parallel to Park Avenue to the south. Most of the lots on the south side of this block are oriented to West Franklin and Park, putting them at an oblique angle to Monument Avenue. On the north side, the block is further subdivided by Wayne Street, which dead-ends into Monument. Lots east of Wayne on the north side are numbered 2900, while those west and on the south are 3000. The alley east of Wayne Street is 15' wide, expanding to 20' west of Wayne.

Most of the buildings on the 2900 and 3000 blocks were built in the 1920s, but they lack the unity of the adjacent blocks at either end, and include a house from 1912 and two apartment buildings dating from the 1950s. Most of the houses reflect the prevailing Colonial Revival mode, but with wide variations in scale, style, and detailing. The south side, particularly, includes a hodge-podge of building types, including six species of apartments, a duplex, and four single-family residences. Even the consistent setback is broken at the bend of the block, where Nos. 3019 and 3021 turn away from the streetline to conform to their lot shapes.

On the corner of Belmont stands the earliest house on the block at No. 3039, a small two-story dwelling similar to Colonial Revival-style town houses farther east, with its false mansard roof, full-width columned porch, and other classical details. The lot for No. 3039 is only 25' wide, one of the smallest on the avenue.

The three other houses on the south side--Nos. 3007, 3015, and 3021--all have the facades of L-shaped cottages (in plan they are rectangular), but range in style from a vernacular look to an eclectic high style typical of the 1920s. Intersecting gables are rare on Monument east of the Boulevard; toward the western end smaller-scale houses adopt cottage roof lines. Originally built as a duplex by 1923, No. 3021 is one of the least pretentious houses on the avenue, with symmetrical first- and second-floor fenestration, a classical porch across two bays, overhanging eaves, and spare ornamentation throughout. Brackets support a roofed pediment over the door, and limestone keystones and endpieces accent the windows and French doors leading to the terrace and porch deck. Situated right at the turning point of the block, No. 3021 faces Monument at an angle, a position similar to the cottages on the 3100 block. The house was designed and built by R. M. Anderson and Company in 1921-22 for H. R. Weisiger.

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Built a few months earlier, No. 3015 received more elaborate treatment, including a triple window with elliptical fanlight, and a half-round columned arch over the door. The cross gable cuts through the cornice, and brick is laid in a Flemish bond with glazed headers. Max Ruehrmund designed this building for Joseph Kass. Although No. 3015 sits on a trapezoidal lot, it faces squarely onto Monument. The other cottage on the block, at No. 3007, has a European feel, thanks to a stucco-and-brick gable, segmental arch over the second-story French doors, Tudor-arched attic window, and eyebrow dormer. The Colonial Revival porch looks almost out of place with its paired columns, dentils, and delicate turned balustrade. Architect Ruehrmund designed this fanciful-if-slightly-confused cottage as his own residence.

Next door is an apartment house with a similar stucco facade with brick trim at the edges. Built by 1917, No. 3005 was originally a three-story apartment house called the Ardelle, designed for three tenants. The building has lost its two-story porch, giving it a slightly barren appearance. A tile roof adds a Mediterranean touch. Separated from No. 3005 by an empty lot is No. 3001, the Roseneath, also three stories high with a tile roof. Other Mediterranean elements here include a wide, bracketed overhang at the eaves and a stucco frieze underneath, while the standard Colonial Revival treatment includes symmetrical two-story giant-order porches, a central entry with round-arched pediment over the door, and the suggestion of Palladian windows at the third floor. Although No. 3001 has the standard porch and entry configuration of the larger apartment buildings on the avenue, and was designed to house nine families, its frontage is only 32', close to that of the Ardelle. The tall porch columns, arched central window, and exaggerated brackets all contribute to the vertical effect. E. L. DeLaney was architect and owner of the building, constructed in 1919.

Bigger than both the Ardelle and the Roseneath are two later apartment buildings at Nos. 3009 (the Halifax) and 3029 (the Frankmont). Both are large-scale Colonial Revival masses similar to those on the earlier blocks. Like No. 3001, No. 3029 has porches on either side of a central entrance, here with an additional porch at the third story. Unlike the usual flat roof, the Frankmont has hipped roofs on the porches, and a false mansard overall. The building was designed and built by Davis Brothers for L. Thornton Davis in 1923-24. The Halifax was originally known as the Majestic, an apt title for a grand five-bay apartment housing eleven tenants in 1922. Almost identical to the apartments at No. 2616, No. 3009 has a balustraded flat roof and a two-story three-bay porch supported by paired giant order columns; here the porch extends through the second floor. Max Ruehrmund was the owner, architect, and builder.

The last residence built in the 1920s is a duplex at No. 3011-13 unlike any others on Monument. The house is symmetrical, with entrances at the ends marked by segmental pediments. The only line separating the two is a drainpipe running down the middle and a central chimney, but the length of the building, fenestration, and paired dormers clearly indicate separate residences. The lots for No. 3011-13 are the most westerly on the block to show the disruption that West Franklin Street causes: the sharp angle of the lots results in a particularly narrow backyard. The house is built to the edge of its two lots: on the west it abuts No. 3009; on the east it follows the diagonal of the lot line. Charles H. Phillips was the owner and architect.

At Nos. 3019 and 3025 are two 1950s apartment buildings that depart dramatically from the styles and forms established on the rest of the avenue. On a 100'-wide lot, No. 3025 is a two-

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story complex with a side-facing U plan; the front entrance leads the visitor via an open passageway through the building, into the courtyard. Decorative brick coursing and lack of a visible roof emphasize the horizontality, while the symmetrical facade alludes weakly to a Colonial Revival influence.

The pared-down box at No. 3019 makes no allusions; its only decorative element is a divided metal stairway with wrought-iron railing leading to French doors on the second floor. The entrances are on the side, one on the left and three on the right. The land for No. 3019 stayed in the same family from 1909 until 1944, when Louis T. and Roslyn M. Simon bought it and built the apartments. In 1909-10, Thomas B. Leonard bought three lots totalling 75' of frontage, conveying them a year later to Thomas W. Leonard. After Thomas W. died, his heirs deeded the land with a 55' frontage to his son Thomas B. Leonard, who sold it to the Simons in 1944.

Before the city condemned property for the extension and widening of Monument in 1907, West Street cut through Franklin following the current line of Belmont on the south side. The 1907 map of the Lee Annex Realty Corporation lots also shows West as a street that dead-ends into Monument on the north side, where Wayne is today. One of the problems created by the intersection of Monument and Franklin was a section with one block on the south side--Sheppard to Belmont (formerly West)--and two on the north--Sheppard to Wayne (formerly West) to Belmont. Until 1925, the numbers on the current 2900 block were in the 3000s, to match with the south side. The 1925 Sanborn maps show both new and old numbering schemes, and label the same street "Wayne" and "West" on different pages.

The only pre-1920 building on the 2900 block is No. 2910, an elegantly detailed 1913 Colonial Revival house that stands apart both spatially and stylistically from its later neighbors. Designed by D. Wiley Anderson, it features Queen Anne elements including decorative bargeboards in the two gabled dormers, a geometrical design in the upper sash of all windows, and slender granite columns on brick piers supporting a wraparound porch. Brick quoins and rough granite sills and lintels highlight the smooth texture of the pressed red brick with butter joints. At two-and-a-half stories, with a hipped roof, No. 2910 is lower and longer than the apartments on the east side of the block, and the cornice line and detailing continue around the house, with bays and side porches on both sides. The oddly shaped lot shows vestiges of a Franklin Street orientation; originally a trapezoid, the diagonal west line has been turned to make room for the garage behind No. 2914.

General contractor Samuel G. Meredith bought a lot fronting 105'-3" on Monument in 1911 for \$10,000, and built No. 2910 in 1913. Although the building permit specified a six-unit apartment block, apparently a change was made, because in 1913 Meredith was living in this single-family house. In November 1913, Samuel and his wife, Susie V. Meredith, sold the house to the Realty Insurance Agency, which sold it to C. K. Lassiter in 1915. Lassiter, a mechanical superintendent who previously lived on Grace Street, was vice president of the American Locomotive Company. Lassiter died in 1923, leaving his wife, Annie F. Lassiter, all income from his property (unless she remarried, in which case she would receive only \$75 a month), and stipulating that all property except his house be left intact until ten years after his wife died. In 1924, a special commissioner conveyed a triangular portion at the rear of the Lassiter's lot to F. B. Walker, who owned the corner lots west of No. 2910 and apparently wanted enough land to

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build two garages. In 1945 Lassiter's son, Robert, sold the house to James M. Galloway, who died intestate in 1954. After a legal battle among Galloway's heirs, the property was sold in 1958 to John Paul and Elizabeth A. Jones, who held it until 1977.

At the corner of Monument and Wayne are two similar houses, designed and built by F. B. Walker. In 1924, a building permit was issued for No. 2914, and a year later, for No. 2916. Both are two stories with Colonial Revival-style cornices, columns, and entries. A light tapestry-brick veneer covers concrete block on No. 2916; No. 2914 is red brick. Each has two dormers on a false mansard roof. The full porches across the fronts and four windows across the second-floor facade make these 28'- and 33'-front houses seem wider than town houses.

Large apartment buildings built in the early 1920s dominate the eastern half of the 2900 block. The first was Sulgrave Manor Apartments at No. 2902-04, built in 1921 by the Davis Brothers. Sulgrave Manor is one of the few court apartments on the avenue, with two wings projecting towards the street in a U plan. The three-story hip-roofed building is imposing, but lacks the high-style detail of other Monument Avenue apartments. The porches are three stories, supported by boxed stuccoed columns, with the suggestion of half-timbering in their large gable roofs. Brick pediments and pilasters mark the side entries off the center court.

Meyer and Kittie Greentree owned this lot in April 1921 when they applied for a building permit, but sold the property in May to the Davis Brothers. The permit specified a \$90,000 apartment building for twelve families. In August, before the final inspection, the Davis Brothers sold it to the Laburnum Corporation, which dissolved in 1926. In 1930 Joseph Bryan's sons exchanged Sulgrave Manor Apartments for \$30,000 and \$55,000 worth of lots on Monument Avenue; realtor A. L. Sharp thus acquired the property. Sharp died in 1941, willing the property to his siblings; their heirs sold it in 1969.

Large apartment buildings stand on either side of Sulgrave Manor: the Meredith at No. 2906 and the Flavius on the corner at No. 2900. Both are flat-roofed, three-story Colonial Revival structures built around 1923 for six tenants, but with markedly different scale and massing. The Flavius has the typical three-story porches, here with brick piers, and added wings to make a seven-bay-front building. The Meredith, also seven bays, has a two-story porch running the full width of the building, which creates a longer and less towering facade. Of the three apartments, the Meredith is the most refined, with single-story classical columns, leaded transoms above the first-floor windows, turned balustrades, and a flat parapet above an elaborate cornice.

Between Wayne and Belmont on the north side, four more apartment buildings were constructed in the 1920s, none of them occupied until 1927. All are three stories with monumental porches and Colonial Revival bilateral symmetry common to Monument Avenue apartments. The smallest of the four is at No. 3006, designed by Charles H. Phillips to hold six apartments. French doors with transoms and sidelights open onto two-story giant-order porches, while the central entrance is defined by a small entry porch with segmental pediment and an arched window at the third-floor landing.

Two-story central porches with giant-order columns dominate at Nos. 3000, 3004, and 3012, all of which were built to hold twelve apartments. Both Nos. 3000 and 3004 are five bays of

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buff brick, with the wider lot on No. 3000 allowing for a pavilion effect with the end bays projecting slightly. F. B. Walker designed and built the complex at No. 3000 in 1922-23, while W. E. Purcell, Jr., designed and built the one at No. 3004 in 1924-25. At No. 3012 the elliptical porch is only one-third the width of the nine-bay building, which appears even wider than its 60' lot and is separated from the rest of the block by an empty lot. The 60' x 66' building was designed and built by C. L. Massei in 1926.

After 1929, No. 3004 (originally the Eugenia) was renamed Maury, but this is the only sign that the last statue on Monument Avenue had an impact on its surroundings. There is no play at the corner of Belmont and Monument toward the statue of Matthew Maury; No. 3012 was built before his unveiling in 1929. The city did attempt to recognize the new statue by renaming the western part of the south side of Monument "Maury Place," but the name didn't take.

Sources of Information:

Richmond City Directories.

Richmond Building Permits: 8080, 8030 (2902 Monument); 2931 (2910 Monument); 12467 (2914 Monument); 14609 (2916 Monument); 10659 (3000 Monument); 13845 (3004 Monument); 13236, 8317 (3006 Monument); 16494 (3012 Monument); 6357, 6323 (3001 Monument); 6836 (3007 Monument); 8132 (3009 Monument); 14227 (3011-13 Monument); 8287 (3015 Monument); 8687 (3021 Monument); 11968 (3029 Monument).

Deed Books: **2902 Monument:** 47/864, 759/811, 661C/385, 657C/394, 370B/440, 328D/270, 274A/99, 269A/238, 252B/373, 194B/513, 191A/228, 176B/27; **2910 Monument:** 767/949, 731/992, 586C/422, 560D/172, 448B/352, 308C/110, 231A/370, 225B/69, 211A/80, 194D/449, 193A/449; **3019 Monument:** 717/790, 648B/95, 441C/32, 441A/121, 441A/122, 213A/503, 218A/382, 205D/80, 205C/171, 205D/70, 205D/68, 205B/54, 196A/69, 195D/100.

Project Information:

This documentation of Monument Avenue was undertaken in summer 1991 by the Historic American Buildings Survey/Historic American Engineering Record (HABS/HAER), a division of the National Park Service, Washington, D.C., under the general direction of Robert J. Kapsch, chief. The project was sponsored by the Monument Avenue Centennial Committee, Millie Jones and Ceci Amrhein, co-chairpersons, and Sylvia Summers, director of development. Funding was provided by the Historic Monument Avenue and Fan District Foundation, the City of Richmond, the Association for the Preservation of Virginia Antiquities, the Historic Richmond Foundation, the F. M. Kirby Foundation, Inc., and the Robert G. Cabell III and Maude Morgan Cabell Foundation.

HABS senior historian Alison K. Hoagland directed the project and edited this historical report. Kathy Edwards (University of California at Berkeley) was the field supervisor; Esme Howard (Yale University) and Toni Prawl (University of Missouri) were the team historians.

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Jonathan C. Spodek, AIA, produced architectural drawings and Jack Boucher took the photographs. The team's work resulted in the publication Monument Avenue, of which the report on this one block forms only a small portion. Researchers are referred to that volume for more information.

ADDENDUM TO:  
3000 BLOCK MONUMENT AVENUE  
Richmond  
Independent City  
Virginia

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